THE MAGAZINE OF CELEBRITIES

Celebrity NEWS

Programmes by . . .

The Leslie Bell Singers

DIRECTION: LESLIE R. BELL, M. A. Mus,D.

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Auditorium, Monday, October Second

VARIETY SERIES

Playhouse Theatre, Saturday, October Seventh

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CELEBRITY NEWS

Vol. 3 October 2, 1950 No. 1

Published Periodically by
CELEBRITY CONCERT SERIES LTD. 270 EDMONTON ST., WINNIPEG
Editor: EDW. F. GEE Associate Editor: FRANCES GEE

Printed by GRAIN TRADE PRESS, 171 McDermot Ave.
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The Leslie Bell Singers

Direction: LESLIE R. BELL, M.A., Mus.D.

Leslie Bell Singers

G-MAJOR SERIES

Auditorium, Monday Evening, October Second

VARIETY SERIES

Playhouse Theatre, Saturday Evening, October Seventh

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The Leslie Bell Singers

MANY young people who have enjoyed the thrill of singing in a collegiate choir find, upon graduation, that a fine experience has come to an end. There is a definite need to-day for more choral groups especially designed to meet the needs of young adults and in the fulfilment of this need, the Bell Singers' Ensemble has played an important role. Since its organization in 1939, an endless number of school graduates have passed through its ranks, and it is gratifying to know that many of these girls have moved on to take important positions in the musical world, and that the choir itself is now recognized as an important professional unit.

However, the original function of the organization has not been lost sight of, and the choir welcomes young girls with unspoiled voices who are between the ages of 16 and 22 and proficient in sight singing; voices of solo quality are not necessarily required, the emphasis is placed rather upon faithful attendance and a capacity for hard work.

One of the world's leading choral arranger-conductors is Dr. Leslie Bell. His arrangements of music by the masters, folk songs of many countries, and semi-popular music share equal honours, among music lovers, with his expertly trained chorus. In fact, thousands of choral singers in England, Australia and the United States who have never heard the Leslie Bell Singers are thoroughly familiar with the credit line, "Arrangement by Leslie Bell".

Analysing the enthusiastic reception the Bell Singers inspire, it is apparent that the credit is due both to Dr. Bell's breath-stopping arrangements and his remarkable ensemble technique. His girls sing in not three of four-part harmony but in six or eight — a unique accomplishment for an all-girl choir, but a feat Dr. Bell has achieved with eight low-register voices that he has trained to give his arrangements the effect of a mixed choir. So dynamic is the impression that a leading Canadian newspaper wrote after one of the Leslie Bell Singers' Concerts, "A demonstration of choral virtuosity such as has been seldom achieved; as highly specialized vocalists their success is unequalled".

The Leslie Bell Singers, familiar and beloved throughout Canada as a truly all-Canadian product are now on their first transcontinental tour. Dr. Bell and his choral group have firmly established in our country a high standard of ensemble singing that is second to none in the world; they strive for and attain a perfection in their A Capella singing.

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THE A CAPELLA TRADITION

It is generally conceded that choral writing and performance reached its height in the 15th and 16th centuries. One reason for its supremacy was the fact that the music of the period was meant to be sung "A capella" that is to say "Without Accompaniment". Despite the magnificient work of Handel, Bach and the later Masters, something was lost to choral art when, with the rise of instrumental music, the old tradition was replaced by the practice of accompanied singing, for choralism can best realize its fullest achievement in A Capella performance. The qualities that make for perfect singing — fine tonal balance, accurate intonation, and flawless diction —these are more surely realized when the singers are "on their own". Many present day choirs, appreciating this fact, have endeavoured to revive the A Capella tradition, but in doing so, they have found themselves handicapped. Since the fashion has been for the last three centuries to write almost exclusively for voices with accompaniment, such groups are forced to confine their activities to the works of the early masters, or to some specialized field such as that of Russian church music or the negro spiritual.

The Bell Singers have endeavored to retain the tradition of unaccompanied singing, and at the same time to explore all fields of music. To make this possible, it has been necessary for their directors to rearrange music of the 18th, 19th and 20th centuries in A Capella

(Continued on Page Thirteen)

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PROGRAMME

The Leslie Bell Singers

GOD SAVE THE KING

Monday Evening, October 2, 1950

I.

1. **KYRIE from the "MISSA ALMA PATER"** ..... GREGORIAN
2. **THREE RENAISSANCE SONGS:**
   - **(A) My Bonny Lass, She Smileth** ..... MORLEY (1557-1603)
   - **(B) Pavane** ..... BYRD (1542-1623)
   - **(C) Echo Song** ..... DI LASSO (1532-1594)
3. **TWO SPIRITUALS:**
   - **(A) Let Us Break Bread Together** ..... COMMUNION SPIRITUAL
   - **(B) Rock-A Ma Soul** ..... BAPTISMAL SPIRITUAL

INTERMISSION

(Continued on Page Eight)

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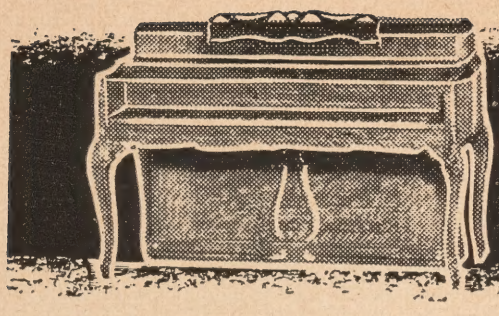


LADIES OCCUPYING MAIN FLOOR SEATS A

PROGRAMME — Continued.

II.

1. CLAIRE DE LUNE ..... DEBUSSY
2. HEBRIDEAN SUITE ..... DENNEDY-FRASER
   - (A) To People Who Have Gardens
   - (B) Eriskay Love Lilt
   - (C) A Road To The Isles
3. TWO KENTUCKY FOLK TUNES:
   - (A) Black Is The Colour Of My True Love's Hair
   - (B) Lollytoodum
4. FANTASY ON NURSERY THEMES ..... BELL

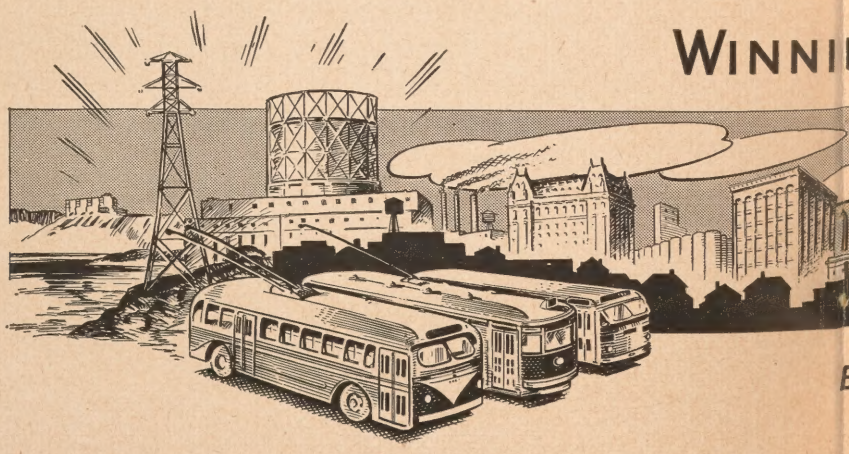
INTERMISSION

III.

1. LARGO from the "NEW WORLD SYMPHONY" ..... DVORAK
2. TWO NEWFOUNDLAND FOLK TUNES
   - (A) Petty Harbour Bait Skiff
   - (B) I's The Boy That Builds The Boat
3. TWO FRENCH SONGS
   - (A) Youpe, Youpe Sur La Riviere
   - (B) Le Fiacre
4. CHORAL MEDLEY FROM THE NINETIES ..... BELL

Musical Arrangements and Direction by Leslie R. Bell, M.A., Mus.D.

DECORATIONS BY ORCHID FLORISTS



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PROGRAMME

The Leslie Bell Singers

GOD SAVE THE KING

Saturday Evening, October 7, 1950

I.

1. SANCTUS ..... PALESTRINA
2. FOLK SONG SUITE FOR TREBLE VOICES ..... BELL
   - (A) Ah, Si Ma Moine Voulait Danser! (Quebec)
   - (B) A Rosebud In June (Somerset)
   - (C) The Leather-Winged Bat (Vermont)
3. AVE MARIA ..... BACH-GOUNOD
4. CHORAL RHAPSODY FROM GILBERT AND SULLIVAN

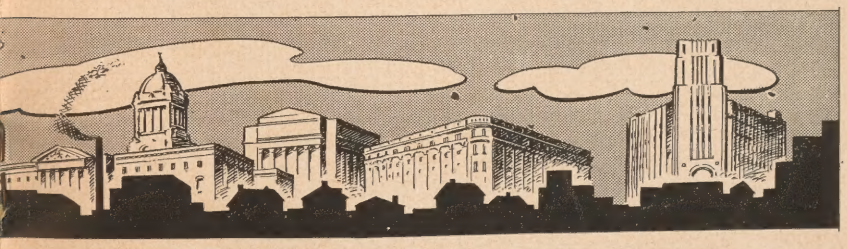
INTERMISSION

II.

1. SONGS FROM VICTOR HERBERT
2. TWO SONGS FROM THE WEST:
   - (A) Red River Valley
   - (B) Country Style

(Continued on Page Ten)

PEG ELECTRIC COMPANY



ELECTRIC POWER - GAS - PUBLIC TRANSIT

PROGRAMME — Continued.

3. BONNIE DOON ..... SCOTTISH FOLK TUNE
4. I WISH I WAS SINGLE AGAIN ..... AMERICAN FOLK TUNE
5. JOSHUA FIT DE BATTLE OF JERICHO ..... SPIRITUAL

INTERMISSION

III.

1. CUANTO LA GUSTA ..... LATIN AMERICAN
2. THE BELLS OF ST. MARY'S ..... ADAMS
3. PETER PIPER ..... BRIDGE
4. I'LL TAKE YOU HOME AGAIN, KATHLEEN ..... IRISH
5. MEDLEY FROM IRVING BERLIN

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In the fall of 1949 she sang the "Marschallin" in the same Opera before the most distinguished audience of the season and another great television audience. Miss Steber treasures a telegram from Eugene Ormandy in Philadelphia "Thank you for a wonderful and glorious first act Marschallin."

The young American artist has made virtually a clean sweep of important American orchestras. An important artistic milestone in her career was her first appearance with Serge Koussevitzky when she sang the Ninth Symphony of Beethoven with the Boston Symphony Orchestra. Bruno Walter chose her as soloist with the New York Philharmonic-Symphony in the 150th Anniversary of the birth of Mozart in a performance of the Mozart Requiem. He also selected her for his performances of Beethoven's Ninth Symphony and the Bruckner Te Deum on the occasion of his 50th Anniversary as a conductor.

She is currently scheduled to sing on the Firestone Program and last summer brought her the distinction of receiving the Critic's Award as Best Woman Singer heard regularly on the air.

(EDITOR'S NOTE: This is the first in a series of Biographical Sketches introducing to our Celebrity patrons artists of distinction who have never appeared in Winnipeg.)

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THE A CAPELLA TRADITION—Continued)

style, and to venture also into the field of transcription — i.e., the readaptation of instrumental music for vocal performance. In this last connection, the question has sometimes been asked: "Why attempt to sing instrumental compositions when there is so much fine, legitimate choral music available?" One might best answer this objection by quoting the eminent English music historian and critic, Cecil Gray, who has said, "The substance of the thought will remain unchanged in translation. It is probably safe to say that nine-tenths of the world's greatest music could be transcribed for any medium within reason without losing more than a comparatively unimportant part of its substance and appeal, and that, generally speaking, the greater the work, the less it will lose".

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